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HENRY H. LEEDS, AUCTIONEER.

CATALOGUE.

OF

WILLIAMS, STEVENS & WILLIAMS GREAT ANNUAL SALE

Of about 350 of the most Valuable

OIL PAINTINGS,

IN THIS COUNTRY,

Among the artists will be found the works of Durand, Huntington, Doughty, Rossiter, Oddie, Gifford, Inness, Ranney, Rembrant Peale, Annelli, Carter, Beard, Poole, Sidney Percy, Hubner, Hicks, Cropsey, Edwin, White, Sonntag, Gray, Church, &c. &c.

TO BE SOLD AT AUCTION,

BY HENRY H. LEEDS & CO.

ON

WEDNESDAY, THURSDAY AND FRIDAY,

28th, 29th and 30th October, 1852,

At Eleven o'clock each day.

AT THE ACADEMY OF DESIGN,

No. 663 BROADWAY.

TERMS,--Cash, City Funds.

N. B.—The Galleries are now open for examination Free, until the day of sale. Purchasers are requested to preserve their Catalogues, or leave them at the door.

NEW-YORK:
HENRY SPEAR & CO. PRINTERS, 133 PEARL STREET.
1852

WILLIAMS, STEVENS & WILLIAMS, beg leave to announce their first Great Annual Sale of Paintings by American and Foreign Artists of distinquished reputation—to include among others, the works of Durand, Huntington, Doughty, Rossiter, Oddie, Gifford Inness, Ranney. Rembrandt Peale, Annelli, Carter, Beard, Poole, Sidney Percy, Hubner, Hicks, Cropsey, Edwin White, Sonntag, Gray, Church, &c. &c. and to close consignments, a number of high cost paintings now in store.

In announcing this sale, to which they confidently invitethe attention of the public and purchasers from all parts of the United States, they propose to place before buyers a superior class of pictures, richly framed, which have only been obtainable at private purchase, or the breaking up of gentlemen's galleries; and to present from time to time a daguerreotype, as it were, of the state of modern art on this side of the Atlantic.

While the co-operation of leading artists, already secured, is a guaranty of works which in the ordinary course of purchase and sale would rarely be open to the great body of connoisseurs, it is believed that the plan will so fully meet the wishes of buyers as at once to return to the artist benefits equal to those the public must derive from such an exposition.

CATALOGUE.

FIRST DAY'S SALE.

1 Dish of Fruit. 18x14. Copy from an old Master.

2 Fruit. 18x12. From nature. Original.

3 Trees. 18x15. Italian. A capital study.

4 Cattle and Sheep. 16x12. Tait
A free sketch, well drawn.

5 Violin Player. 10x8 Culverhouse
Evidently has an ear for sweet sounds.

6 Marine. A smart breeze. 30x22 Wiks
By a youug man in a department of art, which in in this country needs encouragement.

7 Angels. 11½x11½ Unknown
A little cleaning would reveal a fine piece of color.

8 Fruit. 25x14 Unknown
A group from nature.

9 The Fishermen of the Adriatic. 32x21
Leopold Robert
A colored engraving from one of the four pictures which made for the unfortunate artist an undying repulation.

10 Fete de la Madonne de l'Arc. 32x21 Robert
A companion to the above. A scene happily characteristic of the sunny South European peasant life.

11 Summer. 30x25 Burford
Could anything be more expressive of heat ?

12 Salmon Fishing. 14x10 Tait
A bit of nature well and freely painted.

13 Fruit, &c. 25x18. De Ruyter
Capitally painted

14 Landscape. 30x25. Burford
The castle, winding river and good distance, form a pleasing composition.

15 Jack in Office. 17x14. Currie, after Landseer
Is that a copy? a question often asked.

16 Lapland Midnight. 13x10. Schirr
One of those mystical effects of Aurora Borealis, of which we have in this latitude but faint revealings. Well enough painted to command a purchaser and price, apart from the interest of the subject.

17 American Scenery. 30x25—oval. Oddie
A composition.

18 Near the Bay of Naples. 38x26. Romano
Looking from the Shore.

19 Companion to the Above. 38x26. do
A pair of very desirable and agreable views.

20 Group of Children. 56x45—oval. Tassel
Subdued in color, and pleasing in subject.

21 Servant Girl Scouring Kettle. 12x9½.
After Teniers
Though called by the owner a copy from Teniers, it is from another master, well known by frequenters of Italian galleries.

22 The Fortune Teller. 30x25. Grunewald
A very characteristic head.

23 Lamplight. 16x12 Culverhouse
A jolly group well painted

24 Cattle in Landscape. 14x10 After Berghem
More like Demarne.

25 Female Head. 30x25 Flagg

26 Descent from the Cross. 25x19 After Rubens
Painted on copper.

27 Landscape with Figures. 39x25 Grunewald
Trees extremely well drawn. A good specimen of the artists color.

28 Marine. 40x27 Franquinet
Fine in color, drawing and effect.

29 Crossing the Ford. 37x23 De Gernon
Silvery sky, good color in landscape, figures well drawn and painted. A view in Auvergne.

30 Cupid. 12x9 Prof. Rippenhausen
Very pretty, and well painted.

31 Marriage of the Sea. 23x17 Canaletti

32 From the Catskill Mountain House, looking East. 56x40 -Havell
One of the most interesting views in the country, and a chef d'œuvre of the artist.

83 Hafed and Odin, a pr. 25x19 Currie, after Landseer
We hope this young artist may produce originals, fulfiling the promise of these copies.

34 Dog Fall at Catskill .24x22. Innes.
A picturesque subject, clean and golden in color, with a bit of sky truly refreshing.

35 Market Place in Rotterdam. 12x10. Culverhouse.
Moon and candlelight, well contrasted. Painted with Dutch Fidelity.

36 Sea Shore by Moonlight. 44x30 Oddie
A little out of his beaten track, but a fine picture, and well sustaining his reputation

37 Daniel O'Connell. 30x25 Laverty
Esteemed a good likeness. Certainly a good head.

38 Winter. 34x27 Wiks
View in Holland.

39 Farmer's Friends. 30x26 Wm Brown
A study from nature, quite Morlandish.

39a The Toilet. 17x13 Whitley
A charming piece of transparent color, and pretty figure

40 Glens Falls. 50x35 Kummer
A few lingering rays from the sun, just set, mark the several falls, throwing the picturesque foreground into strong shadow, the whole finely relieved by the yet slightly golden sky.

41 Landscape and Cattle. 44x34 Frerichs after Ryk
The original is a wonderful sunset effect, which the artist has faithfully copied, giving great boldness to the cattle so prominent in the foreground.

42 Washington, full length. 36x29 Stuart
Well copied by Miss Jane Stuart, from the well known original, representing Washington by the side of his horse.

43 Cascade Bridge. 50x38

An autumnal view of the valley, spanned by that wonderful bridge, and painted with great fidelity.

44 A Peep at the Catskill Mountains from Saugerties. 36x29 Doughty

The mountain house just visible in the distance, as we look through an opening in a very picturesque foreground across a placid sheet of water.

45 Madonna Seggiola. 30x30—circle, after Raphael

A valuable Italian copy, well toned by age.

46 Judith.56x43 From Allori

Another valuable old copy.

47 Moonlight Skating Scene. 34x27 Culverhouse

Well rendered, and a pleasing scene in Holland.

48 Landscape, a composition. 30x25 Innes

A fine specimen of this artist's refreshing color, firm touch, and grandeur of subject.

49 & 50 Peace and War. 50x33 After Landseer

Successful copies from those master-pieces. Can anything be more beautiful than the lamb feeding from the mouth of the old mortar, or more happily contrasted with the terrible lllustration of war.

51 Flowers. 29x23 De Ruyter

A fine group, well colored.

52 The Mountain Torrent. 30x15 T A Richards

The foaming fall, well studied foreground, and finely touched foliage. are in the artist's usual happy manner.

53 Landscape. Evening. 30x52 Brown

"The curfew tolls the knell of parting day,
The lowing herd winds slowly o'er the lea,
The ploughman homeward plods his weary way,
And leaves the world to darkness and to me."

Well realized, warm, glowing and natural.

54 Sailors Expected Return. 50x45 Mrs. Spencer

The anxiety of the mother, and the childish eagerness of the little ones are admirably expressed, and form a very interesting picture.

55 Temptation of St. Anthony. 23x17 P. Breughel

Without doubt an original and a valuable picture, on pannel.

56 Christ and Woman of Samaria. 95x81 School of Guido

Very valuable; might be called an original. The draperies bold, and color wonderfully fine, well drawn.

57 Winter. 16x10 C. P. Van Hoen
A frozen river near Amsterdam, with male and female peasants departing with their burdens for market. The ice in this picture is particularly fine.

58 Landscape ; a composition. 24x20 Innes
A glowing sunset, very harmonious in color, well penciled, and foreground capitally broken.

59 Landscape. 30x25—(circle inside.) Oddie
Delicate and pleasing; foliage uncommonly well painted.

60 Le Cruche Cassee. 45x35 F. Hicks after Greuze
A capital copy of the picture to the French people, one of the most attractive in the Louvre.

61 Landscape. 35x27 After Claude
Has much of the character of the original.

62 Morning Meditation- 24x20 Rembrant Peale
One of those charming heads, in rendering which the master is unsurpassed.

63 Death of Ananias. 40x23 Francken, born 15 6
An original picture of value. The grouping is effective, figures well drawn and painted, the expression varied and appropriate. "His pictures are well colored, and touched with great freedom and effect."
Bryan

64 Berne, Switzerland. Wandesforde
A water color drawing of great merit.

65 Moonlight. 36x29 Doughty
A composition of great beauty; treated in the artist's best manner.

66 The Lost Hat. 36x29 J. B. Stearns
One of a group of children playing on the bank of a stream, had lost his hat, which has just floated out of reach. Natural and effective, fine bit of distance.

68 Sunset on a Hungarian Prairie. 42x59 Muller
The fast sinking sun bathes in crimson and gold, a fine prairie landscape; the foreground composed of cottage and stream, with peasants and cattle enjoying the quiet scene.

68 Morning, Westmoreland, England. 34x27½
After Wilson
A copy worthy of being called an original.

69 Candlelight. 18x14 Culverhouse
Window of a cabaret. A pretty girl waiting on her customers. Treated as this artist alone, in the country can do.

70 Gloomy Days of '76. 48x66 Inness

A reminiscence of the "time which tried men's souls," that cannot fail to affect the sons of those who endured such hardships. Both subject and treatment worthy of Salvator, for whose pencil it would have been quite appropriate.

71 Shakspeare Inn. 33x35 Wm. Brown

Another of the subjects which Morland painted so capitally, by a pupil of the master.

72 The Fountain. 66x50 Durand

"At Eve
When thou wert crimson with the crimson sky,
Lovers have gazed upon thee, and have thought
Their mingled lives should flow as peacefully
And brightly as thy waters. Here the sage,
Gazing into thy self-replenished depths,
Has seen eternal order circumscribe
And bind the motions of eternal change,
And from the gushing of thy simple fount
Has reasoned to the mighty universe."

72a Niagara Falls. 50x34 Kummer

Rarely better represented. One may easily imagine himself about to step into the real water

73 Morning in the Woods. 27x31—oval inside. T. A. Richards

A scene to be enjoyed in mid-summer.

74 Female Head. 29x36 Rossiter

An effect of light almost magical.

75 Angels with Cherubs. 75x55 Guercino

A picture for a day's study. Held confidently by the owner as an original.

76 Boy Fishing. 30x26 Edwin White

Full of natnre; the artist's advancing reputation will rendsr this very valuable.

77 Landscape. 96x78 After Claude

Painted for Sir Harvey Bruce, and done with uncommon care.

78 Green Mountain Scenery. 24x24—circular. Cropsey

Lake Champlain in the distance; a recent picture, and esteemed one of his finest; certainly beautiful.

79 Wounded Trapper. 44x36 Ranney

The convulsive grasp of the dying man, and his glazing eyes are extremely well done. The attitude of the horse very spirited.

80 Christ with Tribute Money. 21x28 Franken the Younger

Painted on copper. A picture of value, which will not fail of proper esteem.

81 The Sentinel. 28x22 Currie after Landseer
Another of the copies from the engraving which this young artist so successfully makes.

82 The Prisoner and his Wife. 57x48
Mrs. L. M. Spencer
Not excelled in portraiture of feeling by any American artist, and alone, should entitle her to the high rank she occupies.

83 Falls of Montmorency. 50x35 Kummer
In the manner of the Dusseldorf School, with great fidelity to nature. The rushing water finely painted, and distance beautiful.

84 Landscape. 54x40 Burford
An Italian landscape with all the warmth and brilliancy belonging to that sunny region.

85 Valley of the Wenouski. 43x30 T. A. Richards
One of the artist's most pleasing productions, and should command a good price.

86 View of Shawangunk Mountains. 30x20
Charles Baker
Evidently by a student of Cole, and partaking in a great degree of that masters color.

87 Roadside Inn. 44x34 Culverhouse
Clear and harmonious in color—a most cheerful picture. A well composed group of peasants sit at the door of a country Inn, eagerly listening to the reader of an intercsting newspaper. The distance enlivened by the sports of groups around the beautiful groen bower, while a charming stream winds away till lost in the distance.

88 Green Mountain Scenery. 36x24 C. Baker
The artists chef d'œuvre.

89 Yellow Fever at Leghorn. 56x48 Baldini
A vivid representation of the terrible scene.

90 Landscape, Twilight. 36x26 Inness
Low in tone, but a fine example of the artist.

91 The Green Grocers Shop. 26x13 F. A. Swabe
An interior painted with wonderful minuteness and effect.

92 View of Woodhouselie, Scotland. 30x25
Miss M. P. Brown
Has all the force of a veteran artist.

93 Sea Storm. 24x20 Weiss
Wind and wave well combine to make lively work work for the gallant vessel, and an agreeable picture for the spectator.

94 The Pier Head. 34x27 Culverhouse
Moonlight, sky and water are inimitable—a capital distant view with boat, &c.

95 Study in the Ramapo Valley. 11x15 Richards

96 Sketch near Greenwood. 11x15 Richards
Two studies from nature, carefully painted.

96a The Market Hall. 51x46 Dutch Master
A valuable composition of dead game,—the old man admirable.

97 The Bourse at Amsterdam by Moonlight. 36x29 Culverhouse

98 Amsterdam by Moonlight. 36x29 Culverhouse
Both pictures in the artist's best manner.

99 Fruit. 24x19 De Ruyter
On pannel, and rich as nature.

100 Westchester Scenery. 12x10 S. Coleman, Jr.
A pleasing sketch, by a rapidly improving artist.

101 The Gipsey Fortune Teller. 11x11 Eberhardt
The old crone almost lives again on the canvas.

102 Landscape. 12x9 Ward
Pleasing—very.

103 The High Priest. 11½x9½ Sockatz
Very effective, distant interior good.

104 and 105 Two Landscapes. 11x9 Miss Ludlow
Sunny and pleasing.

106 Group of Huntsmen; &c. 12x10 Singlebach
Painted in the Palazzo Ufittaii at Florence.

107 Mother and Child. 10x8 Franquinet
Painted with feeling.

108 Landscape. 30x25 Burford
Water very trausparent; composition pleasing, as is usual with the artist.

109 Moonlight. 18x14 Unknown

SECOND DAY'S SALE.

110 and 111 Fruit, a pr. 9½x6½ and 11½x9½ Original

112 Landscape, sunset, autumn. 17x14 Original

113 do Swiss Scene. 24x18 Hess
A characteristic picture.

114 The Woodcutter. 25x19 Currie after Landseer
Bright in color and well drawn.

115 Landscape. 30x25 Burford
More rustic than the ordinary compositious of this artist.

116 Tappan Bay from Nyack. 20x16 Whitley
A pleasing subject, and nicely painted

117 Hope Miss J. P. Hart
Painted with feeling; hands capital

118 and 119 Swiss Scenes. 20x18 Hess
Uncommonly pleasing, particularly 119.

120 Dead Game. 24x18 Boutelle
Well done.

121 Lake Albano. 24x17 Jesner
A Sketch

122 Fruit. 18x14 Waldo
Well painted from nature.

123 and 124 Angels. 14½x18½ and 20x16 Corradi

125 The Port of Dordrecht: 17x13 Van Hoen
In the foreground a tower; the city in the distance. The tone, expression and color, render this very meritorious.

126 Marine. 30x22 Wiks
Very creditable to the young artist.

127 View on the Mohawk. 28x12 G. Harvey
Finished in the artists most careful manner. Completely American, and very pleasing.

128 Magdalen. 17x13 After Corregio
A good cabinet copy of that charming picture. Painted at Rome.

129 Cottage Door. 24x20 Franquinet
Copied con amore from Greuze.

130 Fruit. 22x16 De Ruyter
Lucious and tempting

131 Landscape. 22x15—oval inside Inness
An exquisite little picture; we shall wait long for a more brilliant piece of color.

132 Female Head, The Devotee. 24x20
Miss Ludlow

133 Duck Shooting. 18x12 W. Ranney
The original sketch—preferred by many to the finished picture.

134 Glimpse at Ithaca. 22x16 Kellogg
Very picturesque, in good tone, figures well put in.

135 The Rustic Porch. 21x17 Rossiter
An unpretending picture of summer afternoon enjoyment, cheerful in subject, and will repay examination.

136 Loss of the Somers. 20x15
The waves well represent motion. A view of San Juan d'Ulloa in the distance.

137 The Tuscan Hat. 24x18 R. Peale
An agreeable picture from one of the pioneers of American Art.

138 Dog and Game. 42x30 Gignoux
One of the few compositions of Figures painted by the artist.

139 View in Normandy. 28x17 De Gernon
Clear and positive in color, foliage well composed; strikingly descriptive of French scenery, and agreeably enlivened with figures of cattle and milkmaids

140 St. Cecilia. 14x18 Carlo Dolci
Pleasing in color and expression.

141 The Lecture. 14x12 From Alston
Capitally done

142 Grandpapa's Pet. 24x20 Louis Lang
Subject well expressed. Color subdued and harmonious

143 Holy Family. 36x25 Rubens
This picture presents much of the character of originality, and could have been painted only by a Master. The infant, a sweet child, has just fallen asleep at the mother's breast. On the right, Elizabeth kneels in adoration, and at the left, behind, Joseph is cautioning the eager John to be silent.

144 Caius Marius, on the Ruins of Carthage. 30x25
Kidd, after Vanderlyn

145 Roman Peasant Woman. 14x18 R. Peale
A subject every year becoming familiar to numbers of our countrymen, and a picture, which, from its fine color, must always continue to please.

146 Oval Landscape. 40x30 Oddie
One of the artist's most pleasing productions.

146a Children at Cottage Door. 24x20 Zahner
As natural as life. Notice the boy paring potatoes.

147 View in Franconia Notch. 18x15 C. Baker
Wonderfully effective.

148 The Sybil. 25x30—oval. Annelli
Writing in golden letters, the history of the passing year with reference to our own country.

149 Cattle, Sunset. 19½x15 Adam of Munich
Figures well drawn, and seem instinct with life. Finely relieved from the glowing sky

150 Summer Ride. 18x17 Rossiter
In all respects very agreeable, very carefully drawn, with a very good atmosphere.

151 Relic of Olden Time. 39x19 Doughty
Sunset in Italy. A clear silvery sky gives fine relief to the romantic tower on the foreground hills.

152 Evening. A landscape with Cattle. 22x16 Inness

153 Landscape with Waterfall. 22x16 Innes
Two pictures, contrasted in effect. Would make a pair. Worth possessing.

154 Disputed Possession. 35x32. Mrs. L. M. Spencer
Children in good humor disputing the possession of a favorite Cat. Painted by a lover of children, surely.

155 Head of an Old Knight. 27x22 G. H. Hall
Much in the style of Velasquez, and well painted

156 Landscape. 37x27 Burford
Looking across the Valley of the Passaic, one of he most agreeable of the Artists pictures

157 Magdalen Repentant. 36x30—oval. Annelli
In the careful manner which distinguishes the painter. Forms a pendant to No. 148.

158 Landscape. 24x28 Oddie
A pleasing subject, in his earlier style-

159 Shore Scene. 29x21
Moon and Firelight. Wonderfully golden.

160 Peasants of Subiaco. 22x18 T. Hicks
A Girl spinning with the distaff in the open air, while watching some goats, a male figure on the ground beside her. Cannot fail to please.

161 Lake Scene. 24x20 Doughty
An earlier picture and filled with color.

162 Cataract of the Rhine—Moonlight. 20x15 W. Payne
Wonderfully effective and forcible.

163 The Sultan's Seraglio. 20x15 W. Payne
The last gleam of sunshine A pendant for the above' not deficient in effect.

164 Landscape—oval. 40x30 Oddie
A picture of which the looker on seems to himself to form a part.

165 Landscape with Sheep. 21x17 Themman
Desirable for a teacher of painting. A study for pupils

166 Bacchante. 26x22 Titian
H,ghly valued by the owner and certainly fine.

167 Middle Ages. 24x22 Eberhardt
A Female gazing at an unfinished statue of Charlemagne, beside which rest the Sculptors tools

168 Table Rock and Niagara in Midwinter. 53x38 Gignoux
Probably the grandest representation of the subject ever painted.

169 Pennsylvania Scenery. 39x25 Grunewald
Well drawn, as this artists pictures always are

170 Hudson River Scenery. 22x16 Cropsey
A very glowing sunset, well relieves the strong color of the foreground and forms a most agreeable picture.

171 Italian Landscape. 30x25—circle inside. Burford
Richly characteristic of the artist

172 Swiss Scene. 20x18 Hess
Well represents the misty atmosphere of morning.

173 & 174 Gouache Drawing of Swiss Scenery. 19x13
In a style peculiar to Switzerland and Venice

175 Dutch Landscape. 30x25 Themman
Painted by a young Belgian Artist now in this country

175a The Seasons V. Colyer
Four exquisite crayon drawings

176 The Morning Lesson. 20x16 L. Lang
A most lovely subject in charming style.

177 The Knight's Return. 20½x16½ Hauxman
Mr. Hauxman is one of the first pupils of the celebrated Krussman.
This picture is freely and conscientiously painted, recalling the talent of the ancient Terburgh. The Knight in the foreground has just returned to his family; the wife pours a goblet of wine, while their child plays with his sabre, and the servant in the background takes care of his luggage.

178 Indian Pass. 55x29 Gignoux
An autumnal scene in the Adirondack Mountains. In autumnal and winter scenery this artist is unsurpassed.
The picture is a pendant to the Table Rock, No. 168.

179 Italian Landscape. 30x25—oval inside. Burford
More silvery than usual.

180 Musidora. 24x18. R. Peale
A finely modelled head, admirably colored.

181 Storm Scene. 30x36—upright Sonntag
A view in Virginia. A grand subject, painted with fine effect, and carefully finished.

182 Interior of an Italian Cottage. 36x29 G. H. Hall
A travelled gentleman of the Don Quixotte order, is entertaining an old woman and boy with "tales of a traveller," by the light from the open fire-place—fine effect.

183 The Tribute Money. 15½x12½ Rembrandt
Is at any rate in that school, and has very strong claims to originality—whether original or not, such pictures are rarely seen in this country. On pannel.

184 Scene from Henry VIII. Act 3, Scene 1. Edwin White
Queen Catherine, Cardinals Wolsey and Campeius.
CAMP.—"Put your main cause into the King's protection,
He is loving and most gracious."
WOL.— "He tells you rightly.
QUEEN C.—"Ye tell me what you wish, for both, my ruin,
Is this your Christian counsel. Out upon ye!—
Heaven is above all yet. There sets a Judge no king [can corrupt."

185 Fishermen. Moonlight. 36x29 Culverhouse
Finished in the Dutch manner.

186 View of New York 18x12 Cropsey
A fresh breeze off the Battery; strong color and good effect.

187 Dolce Far Niente 26x31 H. P. Gray
Female head, refined in treatment, harmonious in color, and extremely well drawn. A gem.

188 Landscape, with Cattle 28x20 Hinckley
An admirable specimen of this master painter of cattle,

189 Ice & Snow, a Scene in Holland. 21x14 Van Hoen
Entirely in the style of the celebrated Shelfhout, and gives a perfect idea of that master's talents. It represents the borders of Zetland. The ice is covered with skaters. The snow, whirled by the wind, and the sky, charged with clouds, give to the picture a most natural aspect, while the tone and finish of the whole is admirable.

190 A Militia Court Martial. 40x30 Matteson

The hero of the picture, a delinquent under the militia law, has been summoned to appear before that august tribunal—a militia court-martial. Accordingly, arrayed fantastically as is seen, he appears in court, with difficulty suppressing his mirth and waggery. The formidable tribunal, composed of three mtlitia officers in uniform, is in danger of being thrown off its dignity by the mingled mirth of the bystauders and coolness of the culprit. Through an open door beyond, we have a glimpse of the bar-room, an indispensable accompaniment to the occasion, and altogether a most capital picture.

191 Geneva Lake. 36x29 G. Legrand

Mont Blanc and Mont St. Bernard in the distance.

192 Cattle. 20x24. after Verbockhoven

193 Niagara Falls. 24x18. T. Cole

An early picture, which the artist in his later years acknowledged, but could not recollect under what circumstances he painted it. The bold essay of the branch projecting, would have been successfully made by no less a master.

194 Shawangunk Lake. 30x20. C. Baker

Wonderfully bold and striking.

195 Eagle and Duck. 36x29. Legrand

A picture highly valued by the artist.

"Egeria! sweet creation of some heart
Which found no mortal resting place so fair
As thine breast; whate'er thou art,
Or wert, a young Aurora of the air,
The nympholepsy of some fond despair;
Or, it might be a beauty of the earth,
Who found a more than common votary there
Too much adoring; whatsoe'er thy birth,
Thou wert a beautiful thought, and softly bodied forth."

Childe Harold, Canto CXX.

Mr. Spencer has chosen to represent the idea of a beauty of the earth, and has given us, unadorned with earthly trappings, a figure of Eve-like beauty. Very charming in idea and realization.

197 Hercules delivered to the Centaurs 14x17 Guercino

Esteemed an original by the accomplished artist who purchased it in Italy and is a picture of fine quality

198 Sprey Bank, in Spring. 30x25 oval inside, Whitley

The countryseat of the Poet Brsant

199 The Mountain Pass 47x27 Old Master

Must have been a fine picture when first painted

200 The Lovers Quarrel 49x41 Hubner

By one of the very best of the Dusseldorf Artists, and in his very best manner. With what determination the young man smokes his p;pe, and how roguishly yet jealously the good wife eyes him as she holds his hat and coat to prevent him from visiting the fair, of which we have a glimpse across the river, and then how magnificently are the draperies made out and how closely studied are the stile and plants. Wonderful.

201 Sheep 20x24 after Verbookhoven

202 Environs of the City of Zierikzee 21x14½ Lieckert

Peasants in their national costume, seated in a boat, are on their way to market; Fishermen occupied with their labors, form the foregrouud. The whole warm in tone, and one of the best productions of this pupil of Schelfhout

203 Landscape, after Poussin. 48x34 By Morghen, Son of the celebrated engraver

Pleasing composition, strong in color.

204 Dog's Head. Landseer

Without doubt an original study of the dog's head in the picture of the Sutherland children.

Masterly—one can hardly believe, that what at a little distance seems so finished, and is so full of character, could be produced with so few, and such touches of the brush.

205 Landscape with Cottage and Lake. 44x30 Oddie

In his late manner, with his improvement in color.

206 View of Berlin. 23x18½ Hermann

On porcelain, and the most desirable view of that city—painted with all he minuteness of which that substance is capable of receiving,

207 Landscape. 29x24 Zuccarelli

In his first manner, representing the relief of Hagar and Ishmeal. A valuable picture to a connoisseur.

208 Landscape. 40x30—oval Oddie

Another late and fine picture, by a student of American scenery.

209 Landscape with Cattle 26x18 Inness

Probably the finest picture this artist panted previous to his visit to Europe

210 Tam O'Shanter. 30x25 Kidd

"Ae market night
Tam had got planted unco right,
Fast by an ingle bleezing finely,
Wi' reaming swats that drank divinely;
And at his elbow Souter Johnny,
His ancient, trusty, drouthy crony;
Tam lo'ed him like a very brither;
They had been fou for weeks thegither.
The night drave on wi' songs and clatter,
And ay the ale was growing better;
The landlady and Tam grew gracious
Wi' favors secret, sweet and precious:
The Souter told his queerest stories;
The landlord's laugh was ready chorus;
The storm without might rair and rustle,
Tam didna mind the storm a whistle."

211 Landscape 20x18 Hess
View in Switzerland.

212 Waterfall in Oberland. 36x29 Legrand
Mont St. Gothard in the distance—a Swiss cottage on the right—rapids in the foreground.

213 Cattle and Sheep. 24x18 After Ommegann

214 Mountain and River. 15x12 Remond
Done with the pastel crayons. An exceedingly pretty composition, and in a style rare in this country.

215 Sunset 15x12 Remond
A companion to the above.

216 Winter 19x14 By a Dutch Master
A scene in Holland.

217 An Angel. 33x29. A Study from Guercino

218 & 219 Sketches by a Master. 19x12. Unknown

220 Landscape and River. 16x12 Gignoux
View at Pine Brook, New Jersey, in autumnal dress; a very pleasing sketch.

221 Marine Sunset. 16x11 Remond
Done in pastel, by one of the best of the French artists who use this material.

222 San Francisco. 28½x23 Unknown
An original sketch.

223 Baptism of Christ. 52x43 S. Rosa
The remains of a very fine picture, capable of being rejuvenated.

224 Landscape. 31x25 Unknown
An old sketch.

225 Scheveningen. 17½x12 Van Hoen
The foreground is a composition with figures; at the left a tower and the village of Scheveningen.

226 Moonlight. 12x10 Oddie
Exhibited and much admired in the last exhibition of the Pennsylvania Academy

227 Landscape. 20x14 Ward

228 Moonlight. 15x13 Culverhouse
Sketch, Marketwomen, Skaters, &c., very prettily done.

229 Landscape with Figures. Dechanton
Wants cleaning, but is a very beautiful little bit of antiquity.

230 A pair of sketches, Landscape. 9x12
Worth a bid.

THIRD DAY'S SALE.

231 Fruit. 12x10 Flemish Original

232 Landscape—Sunrise. 16½x11½ From Vernet

233 A Departed Child. 24x20 An Amateur

234 Girl and Dove. 24x20 Unknown

235 The Glee Maiden. 17x13 Smith
Copied from the engraving. A subject worthy of a good place in the library.

236 Grip. Currie, after Landseer
Very fine—Speaking! Alive!

237 Castle of Chillon. 20x15 Hess
The sun just gilding the clouds, leaving the mountain side gray and cool.

238 239 Flemish Views, a pr. 10x8
Exceedingly brilliant and delicate.

240 A Sea Tempest. 26x18 Unknown
The water seems really to move, and the effect grand.

241 Landscape, Mill &c. 40x23 Oddie
A favorite subject with the artist.

242 View on the Elbe—Moonlight. 35x30. Payne
Quite like Vanderneer. Has much of his wonderful effect

243 A Knight 9x7½ School of Teniers
Represents a knight of the 17th century watching the last remaining drops of his loved wine. Painted on copper, and attributed to Teniers

244 A Circassian Lady 27x23
A very engaging head, with a brilliant head-dress.

245 Landscape and Figures 39x29 After Claude
A picture worth possessing.

246 Sybil. 48x38 From Domenechino
A fine old copy well preserved

247 An Orphan Peasant Girl. 10x13 Modern
Sitting by a grave; touching.

248 Near the Delaware Water Gap Grunewald
rather sombre in color; otherwise good.

249 An old Man's Head. 19x15 Ehninger
A study from nature.

250 Cattle 44x34 From Cooper
An English picture copied in the Dutch manner.

251 Head in Pastel 29x23, oval Rasez
Costume of the Louis, pleasing

252 English Terrier. 36x29. Beard
Intently watching a mouse just climbed upon a board on the top of a barrel. It would be difficult to conceive a greater degree of *affectionate* solicitude than is expressed by the subject of this picture.

253 Bohemian Village. 27x22. Pietzsch
Color fresh and glowing.

254 Ducks. 29x23. signed Van Leen, 1773
Worthy of Hondekoeter

255 View in Italy. 54x39. Castelli
A Moorish Castle and Pleasure Grounds. Plants well drawn.

256 Winter. 30x25 Oval inside. Gignoux
Character quite American, and a good example of the artist.

257 Moonlight. 25x30. Upright. Oddie
Fishermen enjoying themselves on the shore. Has been much admired.

258 Lake Scene. 18x14. Doughty
Silvery sky and pleasing composition.

259 Danae. 33½x23½. Ghergenti
Copied from Titian's celebrated picture, and undoubtedly the finest in the country.

260 Roman Charity. 58x48. Baldini
Much very good painting in this. A fine Gallery picture.

261 Marine View. 45x30 Hamilton
Uncommonly well painted.

262 The Three Beauties. 36x29 Rossiter
An agreeable subject, treated in the artist's felicitous manner.

263 Lake Pleasant, Hamilton Co., New-York. 36x36 circular. Gifford
One of the happiest of this fine artist's productions, and one which on the last exhibtion of the National Academy received unanimous praise.

264 Wood Scene. 30x25 Kellogg
A careful and close study from Nature, as one can conceive.

265 Portrait of Lord Mansfield. 36x29, Gainsborogh
An exceedingly fine head, and no doubt what it purports to be.

266 Washington. 30x25 Stuart
Copied by Franquinet, and has very much of the manner of the original

267 Hunting Scenes. 12x9.
Of the old Flemish School, attributed to Van Mieris

268 Market of Antwerp. 5x17 Van Schendel
The most celebrated of the Dutch School in this class of subjects. The effect of the moon and other lights scattered through the picture, are painted with the hand of a master.

269 Vespers 52x34 Wandesforde
The masses of rock, the foliage, the quiet lake, form a very romantic composition, rendered doubly so by the old convent on the height, from which the light streams contrast strongly with that of the unclouded moon

270 East side of Long Island 44x30 Oddie
One of the numerous creeks which open to the ocean; marvellous in its perspective, both linear and aerial,

271 The Mother's Prayer 45x34 Mrs. L. M Spencer.
A subject which the artist treats with much feeling and great truth

272 Gulnare 24x18 Annelli
A strong head, and pleasing.

273 A Jester of the olden time 34x27 G. H. Hall.
Capital color, fine modelling, and infinite humor, characterise this reminiscence of days gone by. A picture which must do much for the artist.

274 Eruption of Vesuvius 50x40 Carmiencke
The rising moon reveals and dimly lights the distant bay and its beautiful islands, while on the foreground the raging mountain pours forth its streams of lava, which, rushing down the sides among the rocks, complete the terrific scene.

275 The Mountain Ravine. 50x40. Inness
Painted in his best manner, and eminently characteristic of some grand Pass in the Spanish Sierras.

276 Interior of Cathedral at Cordova. Sebron
Of a class of subjects which the pencil of David Roberts has invested with intense interest. The Moorish architecture is here finely represented, both in perspective and color. The figures well drawn.

277 Madonna Seggiola. 36x36. Circular. Annelli
A picture which age will do much for. The sweet expression of the original is well preserved.

278 Mother and Child. 17x13. Holbein
Can be no less than an original, and is so pronounced by connoisseurs. Must command admiration and a liberal purchaser.

279 English Landscape. 54x40. Burford
Rapidly and effectively painted in pleasing color, and with good atmosphere.

280 Moonlight Sports in Holland. 50x36. Culverhouse
The skaters seem enjoying themselves greatly. The booth at the right gives evidence of some "right good cheer" in store for them.

281 Valley of Vaucluse. 68x49 T. Cole
Thts artist's productions are two well known, and two highly esteemed to require description.

282 The Shrine. 30x25 T. Hicks
Painted with breath and feeling; will be thought very desirable.

283 Landscape. 50x36 Oddie
A composition painted with more than ordinary effect.

284 The Bath. 20x16 Annelli
An exquisite little picture.

285 City of Florence from St. Miniato Shegogue
With a golden Italian sky.

286 Madonna Adolarato. By Paolo de Matteis

An artist born 1662; and the most celebrated scholar of Lucca Giordano whose works are rarely to be seen for sale. This picture was purchased by Lieut. Flagg, from a gallery at Naples.

287 Indian 36x29 W. H. Beard

Who can look at the manly form of the red man, with steps turned toward the setting sun, gazing his last on the old hunting grounds without a regret, that to civilization should be charged such apparent wrong.

288 David and Bath-sheba. 41x31

Or rather Bathsheba and David. By an artist of wonderful ideality.

289 Death of St Anthony. 52x40 Spagnoletti

One of the three pictures by this artist, from the celebrated collection of Dr. Jarvis, has been carefully cleaned since that sale.

290 Cattle and Landscape 50x36 by Robbe of Brussels

Very fine and valuable. By the first of living Belgian artists.

291 Environs of Rotterdam. Winter. 12½x9 Van Hoen

292 Lake of Haarlem. Summer Sunset. 12½x9 Van Hoen.

A pair, finely contrasted and nicely painted

293 Landscape—early Snow. 48x34 Doughty

A late picture. and one on which the artist may freely stake his exalted reputation, representing a fall of snow on a finely composed landscape, almost before the frost has completed her gorgeous autumnal effects.

294 Seashore Inn. 24x20 Lang

Really an admirable picture; very mellow, pleasantly toned and drawn with spirit.

295 The Sleigh Ride. 40x30. Ranney

Admirably composed, and excellent in color. A subject we should hardly have supposed the artist would have attempted, yet one in which he has as usual been completely successful

A benevolent old farmer has turned out after a fall of snow, with oxen and sled, to carry home from the distant school as mischievous and happy a group of urchins as one can well remember to have seen. In the distance the *master* is seen just locking the door of the schoolhouse, standing a little out of the woods.

296 Landscape. 40x30. Gifford

A placid lake shut in by distant mountains, a foreground well composed, and a sky, not without an atmosphere, form a very pleasing picture and satisfactory effort of the artist.

297 Scene from the Bride of Lammermoor. 36x29 Carter

Lucy Ashton and her father at the Castle of Wolfscraig.

"The apartment was suddenly illuminated by a flash of lightning, which seemed absolutely to swallow the darkness of the hall. Every object might have been for an instant seen distinctly. The slight and half sinking form of Lucy Ashton, the well proportioned and stately figure of Ravenswood, his dark features, and the fiery yet irresolute expression of his eyes—the old arms and scutcheons on the wall of the apartment, were for an instant distinctly visible to the Keeper by a strong, red, brilliant glare of light."—*Bride of Lammermoor.*

298 Landscape with River. 40x30. Oddie

Painted with force, and not too warm in color.

299 Landscape Scene in Switzerland. 48x34. Doughty

Well calculated for a pendant to No. 293, and as carefully painted.

300 October Afternoon. 60x48 Cropsey

Many will recognize in this picture, one of their favorites of the last Exhibition of the Academy. A noble production; a clear daylight scene, carefully studied, and well painted.

301 Scene in Snowdon. 41x29 Sidney Percy

One of the most esteemed of the rising English artists. A capital example of the master, and one which elicits admiration from our own landscape painters.

302 A scene in Holland, Moonlight. 36x29 Culverhouse

His favorite subject well treated.

303 Evening before the Deluge. 48x34 H. C. Flagg

A landscape almost Arcadian in beauty of composition. On one of the natural terraces at the left stands the Ark, up to which from the foreground we see animals and part of Noah's family making their way, while farther to the right is a group of females, dancing to the sound of the pipe.

304 and 305 Landscapes. 30x25—oval, a pr. Oddie

Well contrasted—one bold, the other pleasing.

306 Moonlight. 48x36 Inness

Just light enough to discern the different objects, and not sufficient to destroy all realization of color—affording scope for the artists pencil, which he has well improved.

306a Scene from Waverly. 36x29

A capital picture; rich and fine in color.

307 The Organ Girl. 48x36 Mrs. L M. Spencer.
Has been painted a long time, but the artist would never dispose of it until now.

308 Landscape—Winter. 44x30 Gignoux
Fully sustains his well known reputation. A mass of snow clouds roll away to the right before the rising sun. The landscape nicely broken into streamlet and hill, covered by the freshly fallen snow, which the foreground figures seem determined to improve.

309 The Narrows—New-York Bay. 59x39 Legrand
This artist's chef d'oeuvre.

310 & 311 View of Niagara Falls. Col. Trumbull
From Table Rock. as it was many years since, when the place was frequented by the Indians—and from the Canada side, lower down, giving a better idea of the height and extent of the whole falls, than any succeeding artist has done.

312 Italian Herd Boy. 30x24 T. Hicks
A favorite subject, painted with much care; very fine in color.

313 Landscape—Lake &c. 50x36 Oddie
Just such a spot as one would like to inhabit during the season the picture represents. The mountain at the left is beyond praise.

314 The Fisherman's Home—Seacoast Scene. Shegogue
A nook delightful enough for a prince, and so put on canvas.

315 Madonna di Fuligno. 59x40 Raphael
An old copy, and in many parts extremely well painted, badly in none.

316 Esmeralda. 41x32 E. H. May
Reflecting on her misfortunes. Painted with extraordinary breath and low tone, in what may be called his second manner.

317 General Franklin Pierce. 50x40 C. Jarvis
Has the air of one, who might be President if he could get votes.

318 Landscape. 16x12 Smith of Ipswich
Very pleasing effective little picture, which in England would command a good price—why not here?

319 Arrest of the Pope. Deveria
A masterly original sketch, and by a master probably never before seen in this country.

320 River of the Water of Life. 60x40 F. E. Church
Had the sky been a little more luminous, this would rank, perhaps, in the first rank of his pictures. The tree at the left is magnificiently painted

321 The Philosophers. 26x21 — Del Frate

322 Lot quitting Sodom — Rembrandt
Or in his school, well worth careful study.

323 Head of a Spanish Cavalier. — G. H. Hall
Great force and breadth, though low in tone.

324 Landscape and River. 44x30. — Oddie
With a road winding along the bank of the river, along which it would be pleasure to ride. Mass of cloud rolling off into the distance.

325 & 326 Landscape, a pr. 20x14 — Doughty
Too slight, but pleasing. Sketches painted from nature

327 Cupid 62x38 — Mrs. L. M. Spencer.
In color hardly surpassed; a merry, rogueish little face, as he ought to have.

328 La Belle Italie. — Shegogue
Very pleasing subject, and clear bright color

329 Madonna 24x18 — Caracci

330 La Belle Jardiniere 42x30—oval — Raphael
copy of this lovely picture in very pleasing manner by Annelli

331 W. H. Seward. A Portrait. 30x20 — Mooney
A capital likeness, and well painted.

332 Eagles. 36x29 — Legrand
Discussing their duck with great gusto and some selfishness.

333 The Sisters. 50x40 — Waldo
From nature, and very pleasing.

334 Landscape. 30x23 — Italian Master
In good tone and preservation.

335 View of the City of Constantina, Algiers. — L. Gauthrim
By an artist whose productions are rarely found, this side the Atlantic.

336 Interior. 30x25 — From Drollin
Perspective good, effect fine.

337 Female Head. 11½x10—oval — English
An exquisite head, in fine color.

338 Mountain Stream. 30x25—circle inside — Oddie
Well painted.

339 Rip Van Winkle. C. L. Elliott
The old Dutch Alehouse where Mr. Van Winkle loved to indulge. An early picture.

339a Landscape Doughty

340a Sunset. 36x29 Legrand
Mont Blanc and St. Bernard in the distance.

340 New-York Harbor 36x29 Legrand
Taken opposite the Battery; Governor's Island and East River on the right, pilot boat, steamer, &c.

341 Landscape. 47x27 Original

342 Landscape. 51½x31 Old Master

343 Landscape 33x25 Miss Ludlow

344 Swiss Scene. 32x24 Ponchon

345 Santa Rosa le Luna. 14x12 After Carlo Dolci
Copied by one of his Scholars,

346 Holy Family. 32x27 After Rubens

347 Landscape and Marine. 12x9 After Claude

348 Head of Rubens. 14x10
When young—fine in color.

349 Christ between the two Thieves. 59x29
After Rubens

350 Landscape. 30x25—oval inside Oddie

351 Pass of Llanberris. 12x9 Hunter
A sketch worth finishing

352 & 353 Sketches of Landscapes. 11½9

354 English Landscape. 10x7

355 The Lookout. 16x12 Ward

☞ *Nos.* 9 *and* 10, *having been accidently sold after the Catalogue had gone to press, are replaced by others, for which see the numbers on the Paintings.*

THE METROPOLITAN
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